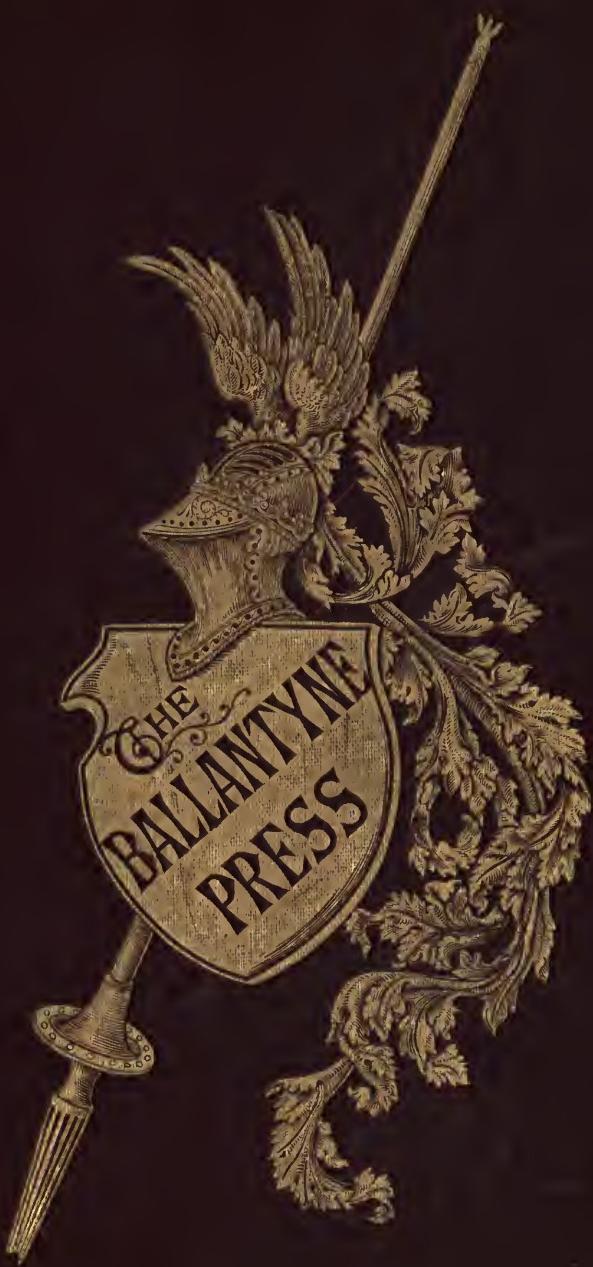
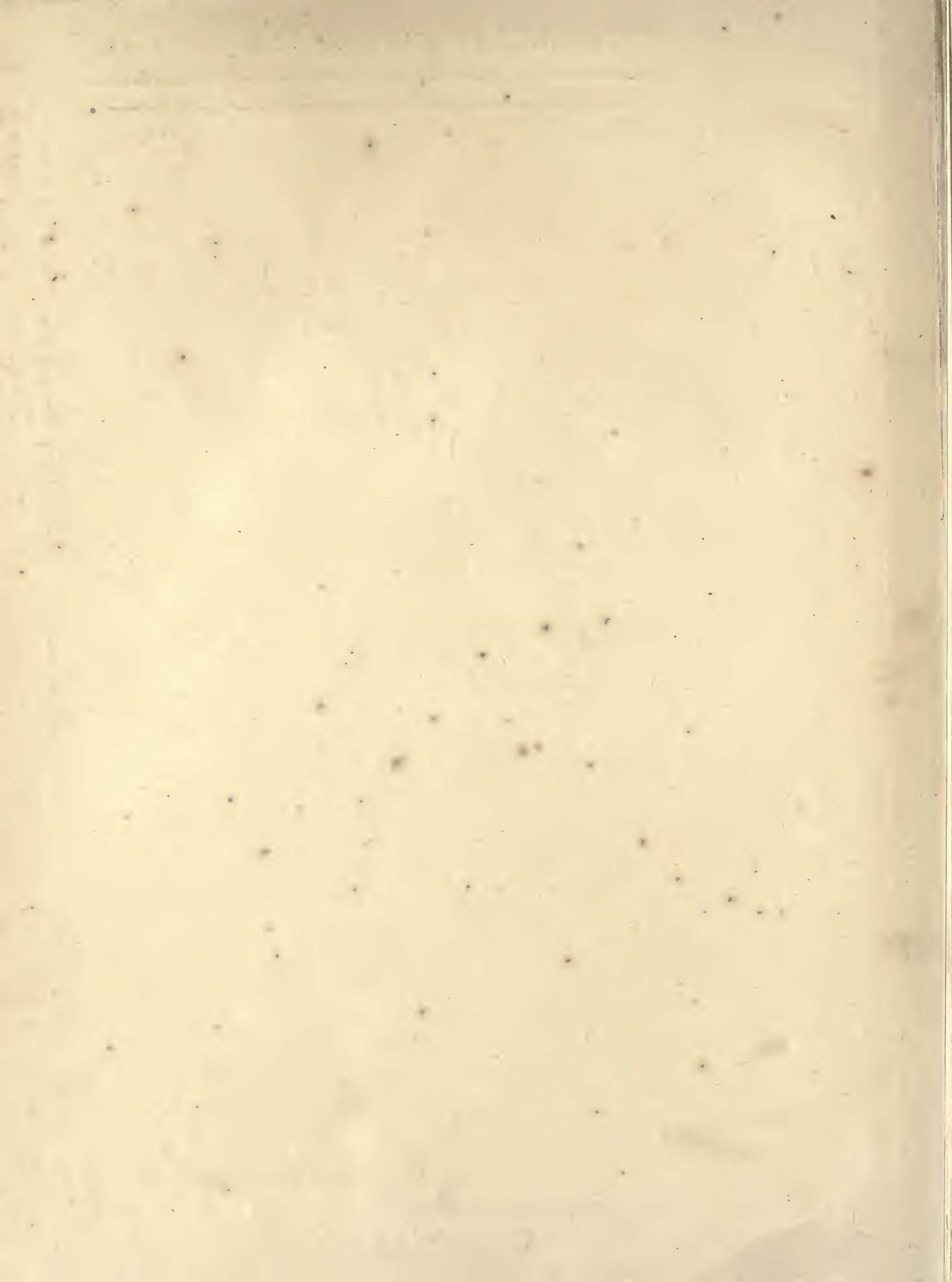


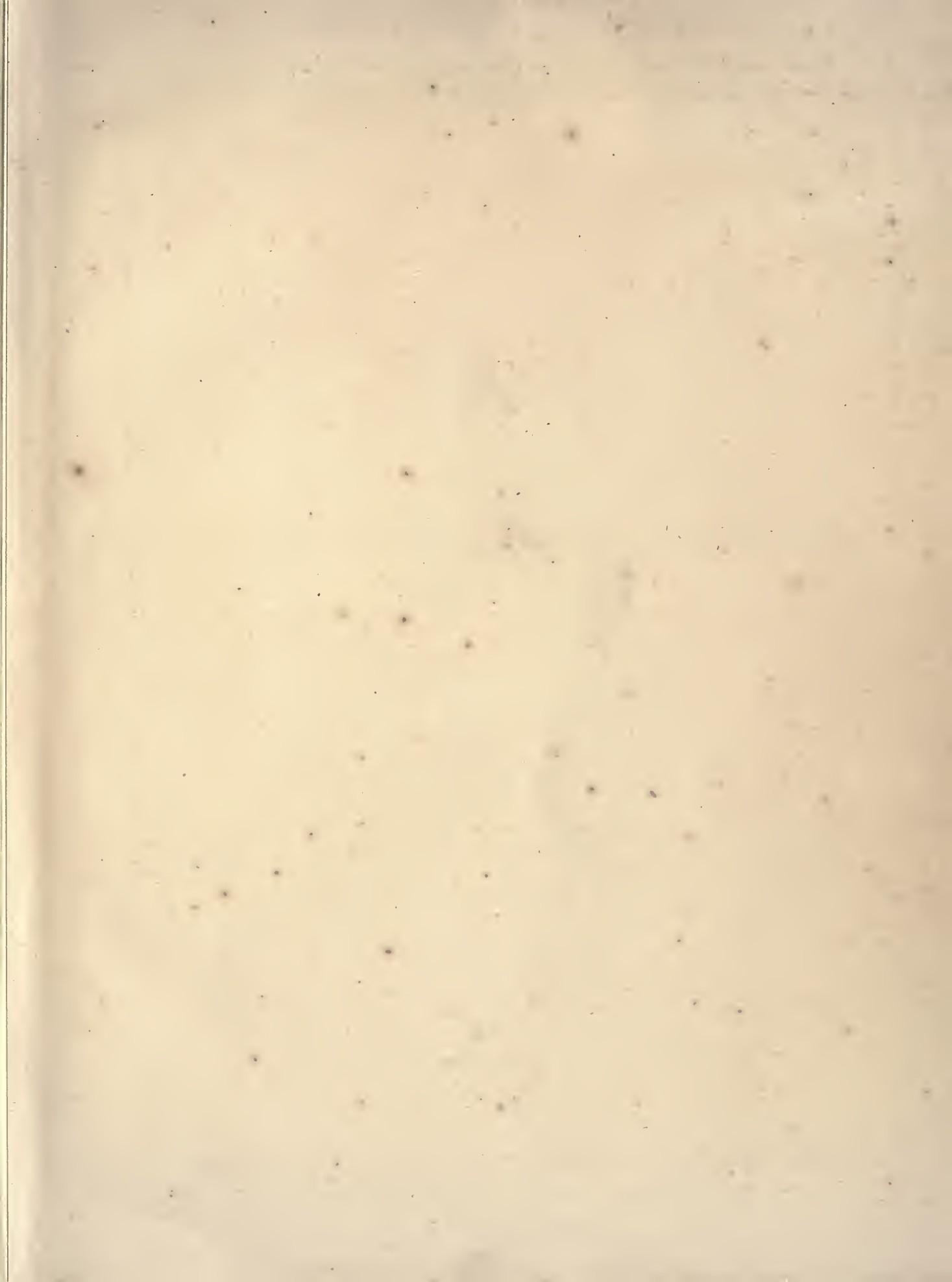
CENTENARY OF SIR WALTER SCOTT



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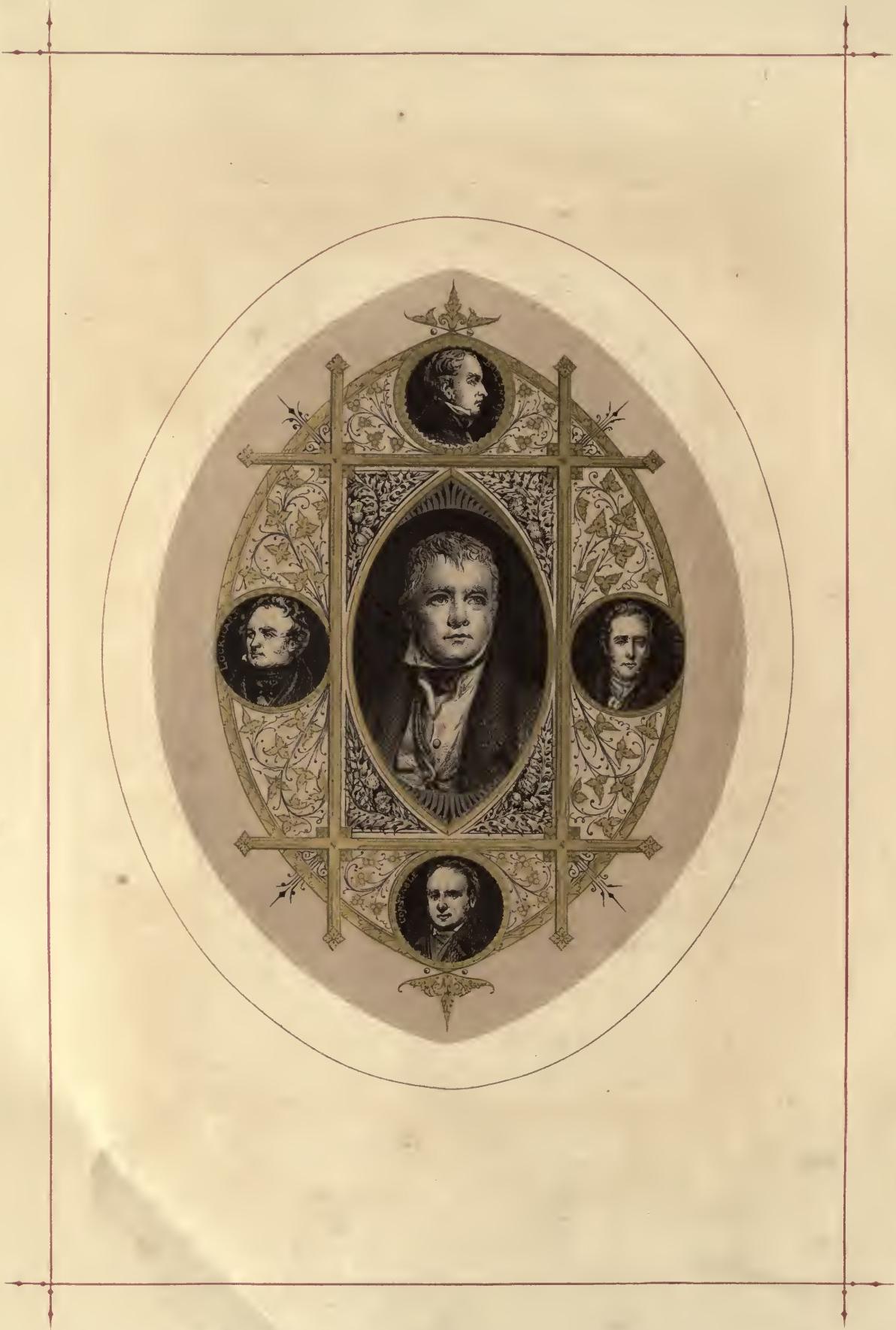


With Mess<sup>rs</sup> Ballantyne & C° Compliments







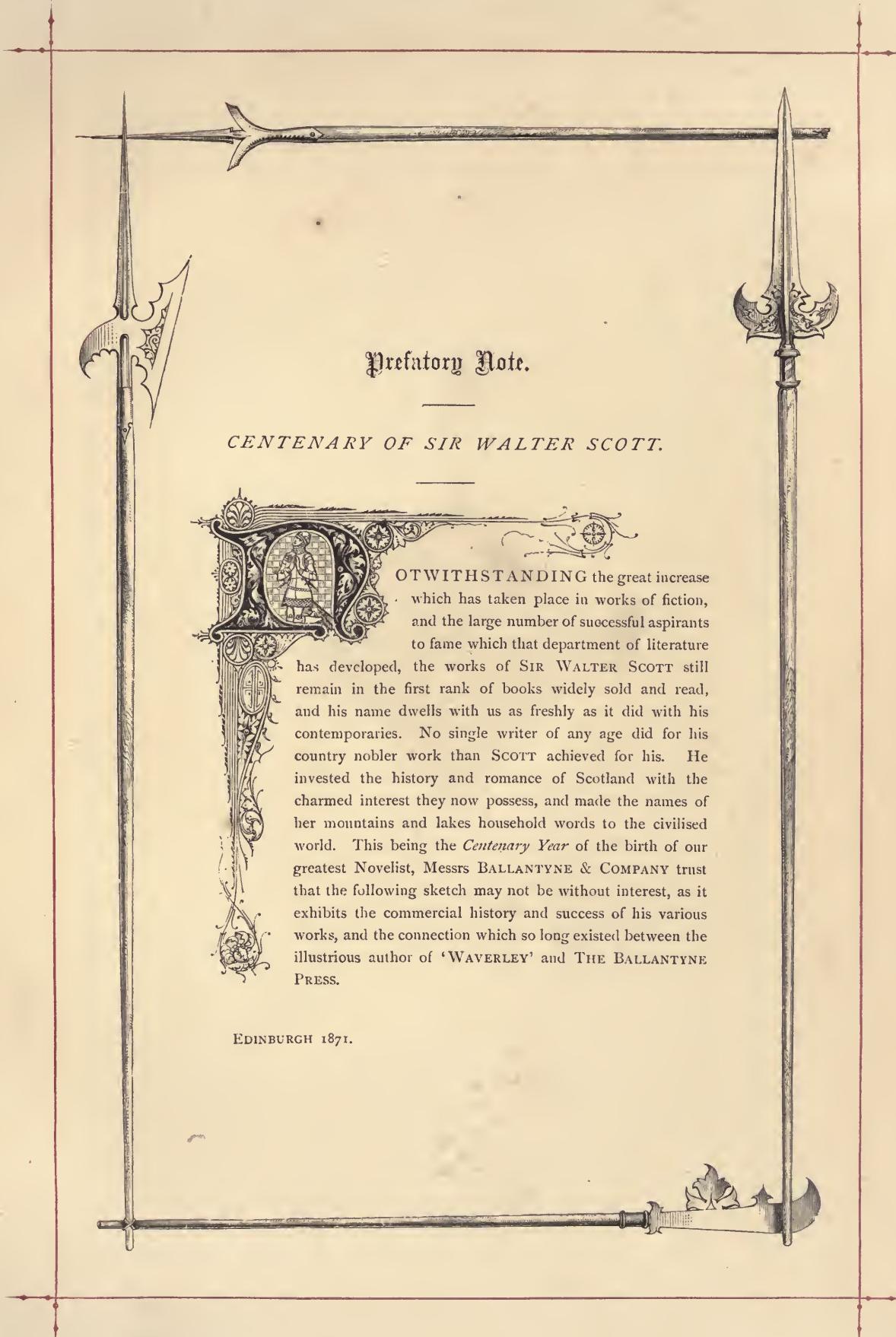






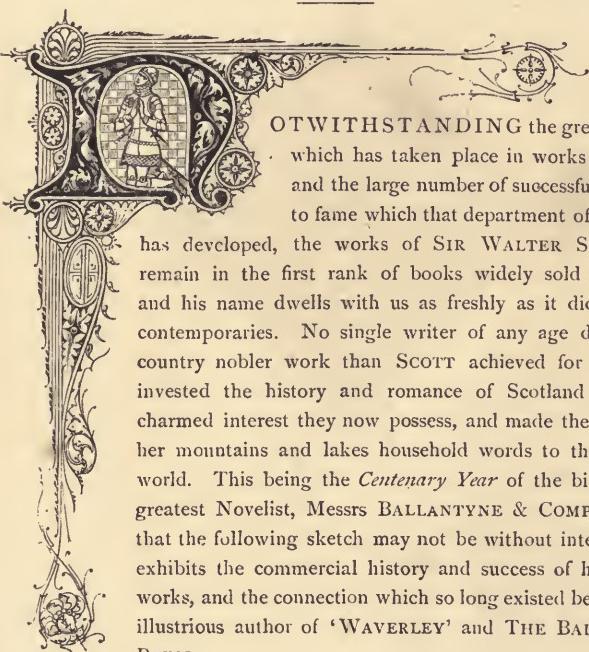
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## Prefatory Note.

CENTENARY OF SIR WALTER SCOTT.



OTWITHSTANDING the great increase which has taken place in works of fiction, and the large number of successful aspirants to fame which that department of literature has developed, the works of SIR WALTER SCOTT still remain in the first rank of books widely sold and read, and his name dwells with us as freshly as it did with his contemporaries. No single writer of any age did for his country nobler work than SCOTT achieved for his. He invested the history and romance of Scotland with the charmed interest they now possess, and made the names of her mountains and lakes household words to the civilised world. This being the *Centenary Year* of the birth of our greatest Novelist, Messrs BALLANTYNE & COMPANY trust that the following sketch may not be without interest, as it exhibits the commercial history and success of his various works, and the connection which so long existed between the illustrious author of 'WAVERLEY' and THE BALLANTYNE PRESS.

EDINBURGH 1871.



THE BALLANTYNE PRESS

THE history of the BALLANTYNE PRESS is associated with the most brilliant period of Scottish literature. During the later years of the last, and the early part of the present century, while Byron, Wordsworth, Coleridge, and a host of others, were making their splendid contributions to English literature, there existed in Edinburgh a society of littérateurs who have become world famous. Jeffrey, Cockburn, Brougham, Christopher North, Dugald Stewart, Hogg, Horner, Abercrombie, Jameson, Lockhart, and many others—though, individually, some of them might scarcely compare with their English contemporaries—formed a coterie which had for its nucleus the author of his age—SIR WALTER SCOTT. The literary prestige which the northern capital acquired in the days of "Waverley" and the "Edinburgh Review" has been well maintained, although in these later times the great capital of the nation absorbs her most illustrious men.

It was during the period referred to, and by the aid of its famous patron, that the BALLANTYNE PRESS first earned its reputation. Scott and Ballantyne were, in 1783, boys of about the same age at the grammar school of Kelso; and their youthful acquaintance was destined to develop into a lifetime of business relationship and firm friendship. In 1796, James Ballantyne had established himself at Kelso, where he edited and printed the *Mail* newspaper. This being only a weekly publication, he became desirous to engage in some literary enterprise which might employ



## \* The Ballantyne Press \*

1799-1802.

his press during the intervening days, and in this he was assisted by his old friend and schoolfellow.

In 1799, when Scott was at Rosebank, Ballantyne begged him to supply a few paragraphs on some legal questions of the day for his newspaper. Scott complied; and, carrying his manuscript to the printing-office, showed Ballantyne some metrical translations he had made from the German of Bürger, suggesting that he should print as many of them as were necessary to make a pamphlet of sufficient extent to enable his Edinburgh acquaintances to judge of his typography. Ballantyne assented, and printed twelve copies of "William and Ellen," "The Fire-King," "The Chase," and a few others, with the title of "Apology for Tales of Terror."

This first specimen of this Press, afterwards so celebrated, was thoroughly satisfactory to Scott, and he said to Ballantyne—"I have been for years collecting old Border Ballads, and I think I could, with little trouble, put together such a selection from them as might make a neat little volume. I will talk to some of the booksellers about it when I get to Edinburgh, and if the thing goes on, you shall be the printer." Ballantyne was delighted with the proposal; and the result of this experiment changed the whole course of his fortunes, as well as those of his friend.

The "neat little volume" alluded to grew in the hands of Scott into the "Border Minstrelsy," the first two volumes of which were printed by Ballantyne in 1802. The edition consisted of eight hundred copies, fifty of which were on large paper. It was disposed of in the course of the year; and the terms of publication having been that Scott should receive half the clear profits, his share amounted to £78, 10s. When the book appeared, the imprint, "Kelso," was read with wonder by connoisseurs of typography, who had probably never heard of such a place, and were



\* The Ballantyne Press \*

1802-1803.

astonished at the specimen of handsome printing which so obscure a town had produced : it was received with the exclamation, "What a beautiful book!"

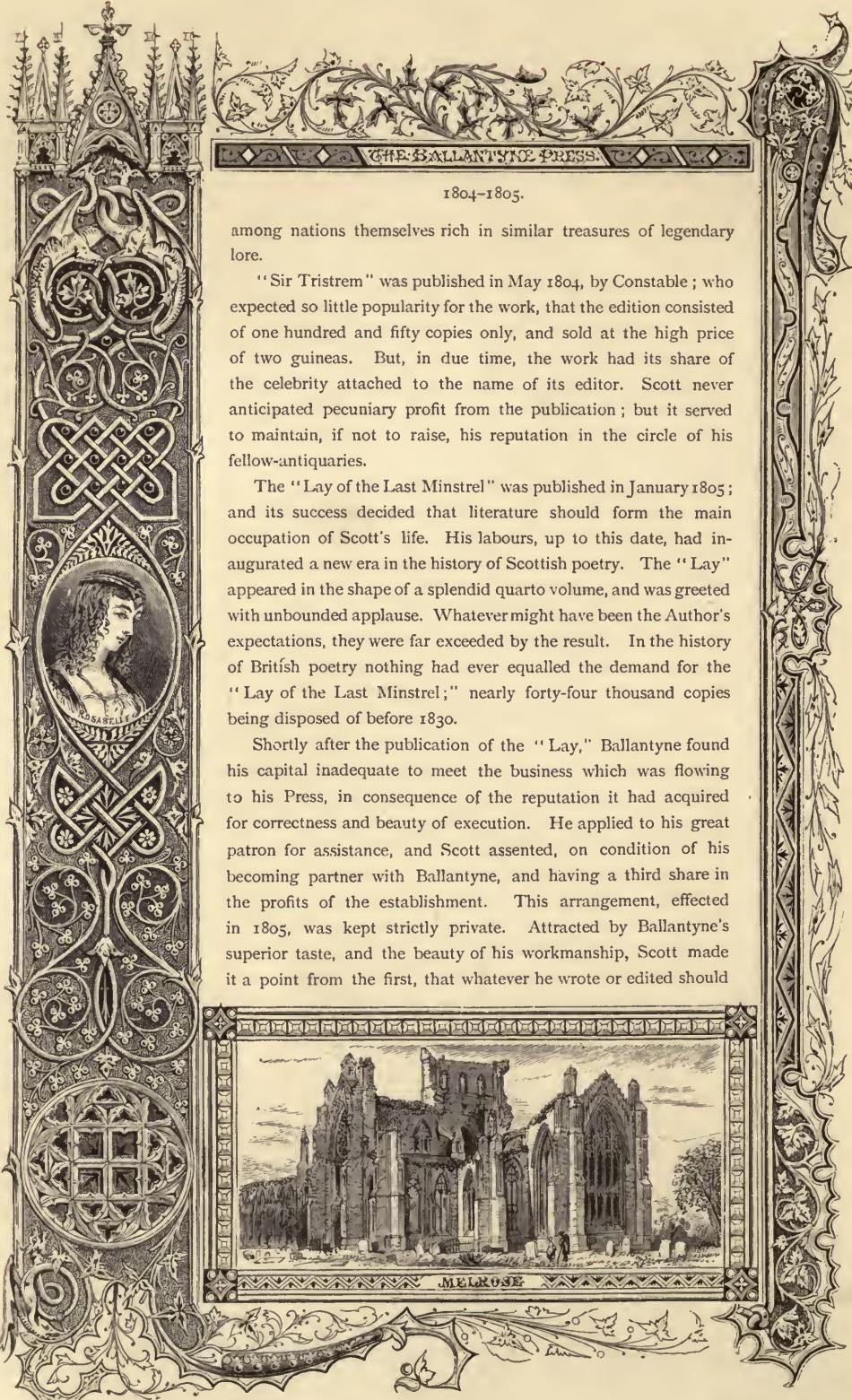
The approbation which the first two volumes of the "Minstrelsy" elicited, stimulated Scott to fresh diligence in the preparation of a third, while "Sir Tristrem"—it being then settled that this romance should form a separate volume—was transmitted without delay to the printer at Kelso. Scott had suggested to Ballantyne that he should remove his establishment to Edinburgh, and in March 1802, Ballantyne wrote to him—"I can never be sufficiently grateful for the interest you unceasingly take in my welfare. Your query respecting Edinburgh, I am yet at a loss to answer. To say truth, the expenses I have incurred to acquire a character for elegant printing, whatever might be the result, cramp considerably my present exertions." Towards the end of the year, however, Ballantyne removed to Edinburgh, finding in the neighbourhood of Holyrood House accommodation for his then limited establishment of "two presses and a proof one." In these obscure premises some of the most beautiful productions of "The Border Press" were printed.

When the third volume was published in April 1803, Scott wrote to Ballantyne—"I have to thank you for the accuracy with which the 'Minstrelsy' is thrown off. Longman and Rees are delighted with the printing." The new edition of the first two volumes consisted of one thousand copies, and of Vol. III. there were fifteen hundred printed. Five other editions followed—the sixth being printed in 1820. The work was soon translated into German, Danish, and Swedish, and was subsequently incorporated in various editions of Scott's Collected Poetry. The "Minstrelsy of the Scottish Border" has thus become naturalised



HOLYROOD PALACE





THE BALLANTYNE PRESS.

1804-1805.

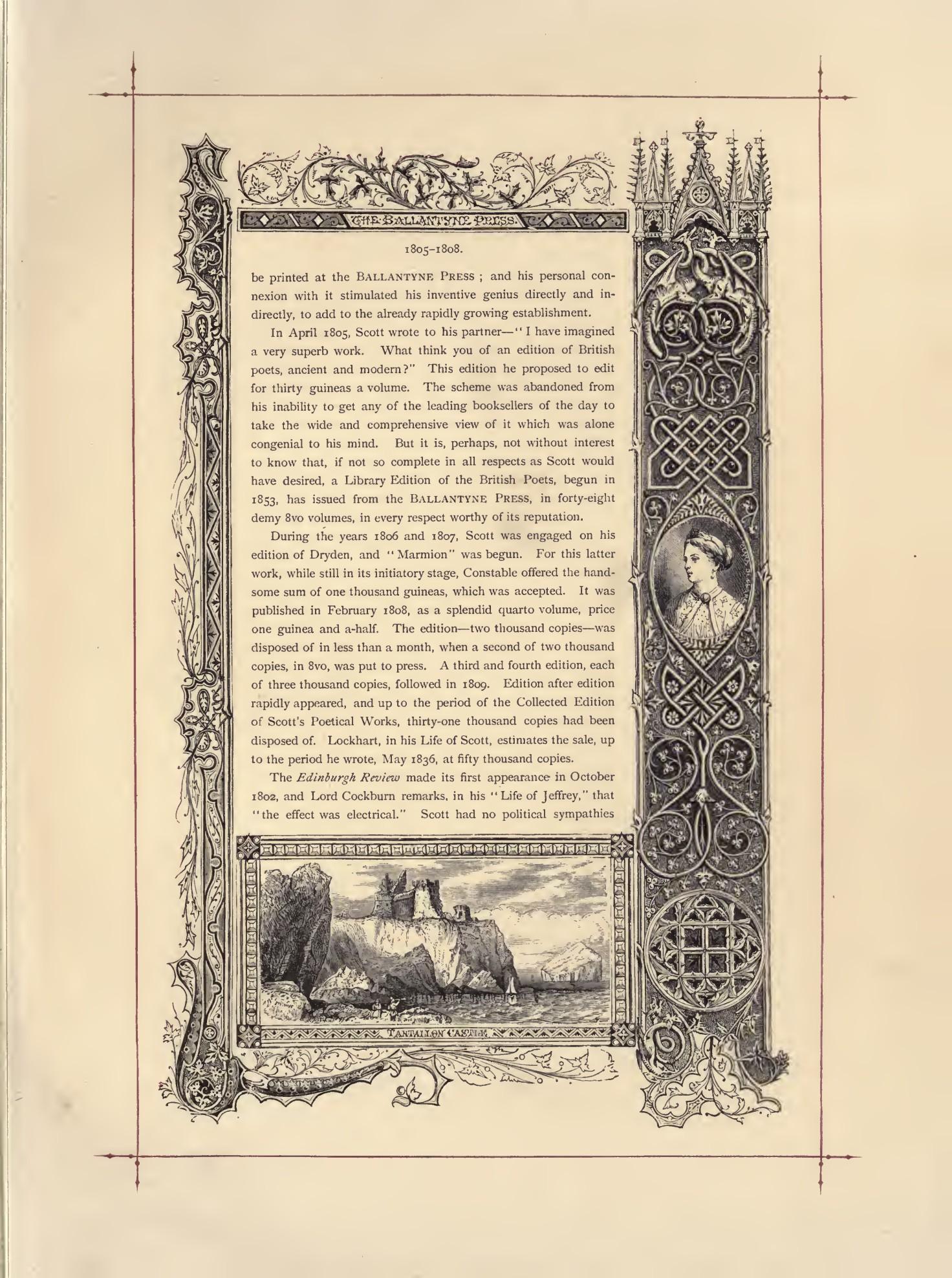
among nations themselves rich in similar treasures of legendary lore.

"Sir Tristrem" was published in May 1804, by Constable; who expected so little popularity for the work, that the edition consisted of one hundred and fifty copies only, and sold at the high price of two guineas. But, in due time, the work had its share of the celebrity attached to the name of its editor. Scott never anticipated pecuniary profit from the publication; but it served to maintain, if not to raise, his reputation in the circle of his fellow-antiquaries.

The "Lay of the Last Minstrel" was published in January 1805; and its success decided that literature should form the main occupation of Scott's life. His labours, up to this date, had inaugurated a new era in the history of Scottish poetry. The "Lay" appeared in the shape of a splendid quarto volume, and was greeted with unbounded applause. Whatever might have been the Author's expectations, they were far exceeded by the result. In the history of British poetry nothing had ever equalled the demand for the "Lay of the Last Minstrel;" nearly forty-four thousand copies being disposed of before 1830.

Shortly after the publication of the "Lay," Ballantyne found his capital inadequate to meet the business which was flowing to his Press, in consequence of the reputation it had acquired for correctness and beauty of execution. He applied to his great patron for assistance, and Scott assented, on condition of his becoming partner with Ballantyne, and having a third share in the profits of the establishment. This arrangement, effected in 1805, was kept strictly private. Attracted by Ballantyne's superior taste, and the beauty of his workmanship, Scott made it a point from the first, that whatever he wrote or edited should





THE BALLANTYNE PRESS.

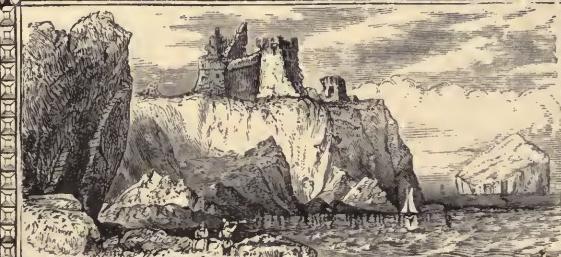
1805-1808.

be printed at the BALLANTYNE PRESS ; and his personal connexion with it stimulated his inventive genius directly and indirectly, to add to the already rapidly growing establishment.

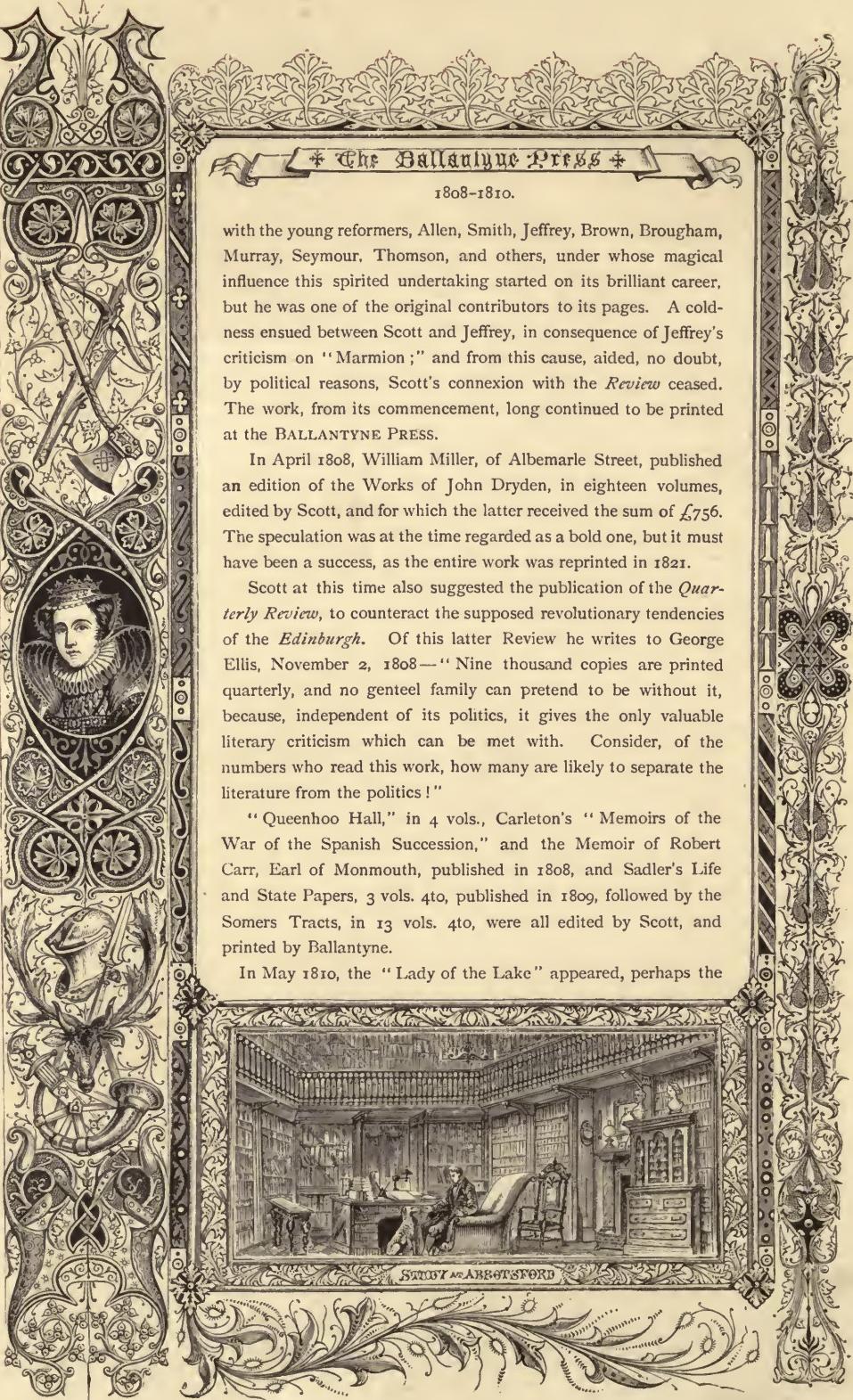
In April 1805, Scott wrote to his partner—"I have imagined a very superb work. What think you of an edition of British poets, ancient and modern?" This edition he proposed to edit for thirty guineas a volume. The scheme was abandoned from his inability to get any of the leading booksellers of the day to take the wide and comprehensive view of it which was alone congenial to his mind. But it is, perhaps, not without interest to know that, if not so complete in all respects as Scott would have desired, a Library Edition of the British Poets, begun in 1853, has issued from the BALLANTYNE PRESS, in forty-eight demy 8vo volumes, in every respect worthy of its reputation.

During the years 1806 and 1807, Scott was engaged on his edition of Dryden, and "Marmion" was begun. For this latter work, while still in its initiatory stage, Constable offered the handsome sum of one thousand guineas, which was accepted. It was published in February 1808, as a splendid quarto volume, price one guinea and a-half. The edition—two thousand copies—was disposed of in less than a month, when a second of two thousand copies, in 8vo, was put to press. A third and fourth edition, each of three thousand copies, followed in 1809. Edition after edition rapidly appeared, and up to the period of the Collected Edition of Scott's Poetical Works, thirty-one thousand copies had been disposed of. Lockhart, in his Life of Scott, estimates the sale, up to the period he wrote, May 1836, at fifty thousand copies.

The *Edinburgh Review* made its first appearance in October 1802, and Lord Cockburn remarks, in his "Life of Jeffrey," that "the effect was electrical." Scott had no political sympathies



TANTALON CASTLE.



\* The Ballantyne Press \*

1808-1810.

with the young reformers, Allen, Smith, Jeffrey, Brown, Brougham, Murray, Seymour, Thomson, and others, under whose magical influence this spirited undertaking started on its brilliant career, but he was one of the original contributors to its pages. A coldness ensued between Scott and Jeffrey, in consequence of Jeffrey's criticism on "Marmion;" and from this cause, aided, no doubt, by political reasons, Scott's connexion with the *Review* ceased. The work, from its commencement, long continued to be printed at the BALLANTYNE PRESS.

In April 1808, William Miller, of Albemarle Street, published an edition of the Works of John Dryden, in eighteen volumes, edited by Scott, and for which the latter received the sum of £756. The speculation was at the time regarded as a bold one, but it must have been a success, as the entire work was reprinted in 1821.

Scott at this time also suggested the publication of the *Quarterly Review*, to counteract the supposed revolutionary tendencies of the *Edinburgh*. Of this latter Review he writes to George Ellis, November 2, 1808—"Nine thousand copies are printed quarterly, and no genteel family can pretend to be without it, because, independent of its politics, it gives the only valuable literary criticism which can be met with. Consider, of the numbers who read this work, how many are likely to separate the literature from the politics!"

"Queenho Hall," in 4 vols., Carleton's "Memoirs of the War of the Spanish Succession," and the Memoir of Robert Carr, Earl of Monmouth, published in 1808, and Sadler's Life and State Papers, 3 vols. 4to, published in 1809, followed by the Somers Tracts, in 13 vols. 4to, were all edited by Scott, and printed by Ballantyne.

In May 1810, the "Lady of the Lake" appeared, perhaps the



SATIN AT ABBOTSFORD

\* The Ballantyne Press \*

1810-1812.

most popular of all his poems. For the copyright of this, Scott received two thousand guineas. The first edition, in quarto, consisted of two thousand and fifty copies, and "disappeared instantly," and was followed, in the same year, by four other editions in octavo—one of three thousand, one of three thousand two hundred and fifty, and two of six thousand each. In the following year, there was an edition of three thousand ; in 1814, one of two thousand ; in 1815, another of two thousand ; in 1818, again another of two thousand ; and in 1825, two editions appeared, numbering between them two thousand five hundred. Down to July 1836, Lockhart estimates the total sale at not less than fifty thousand copies.

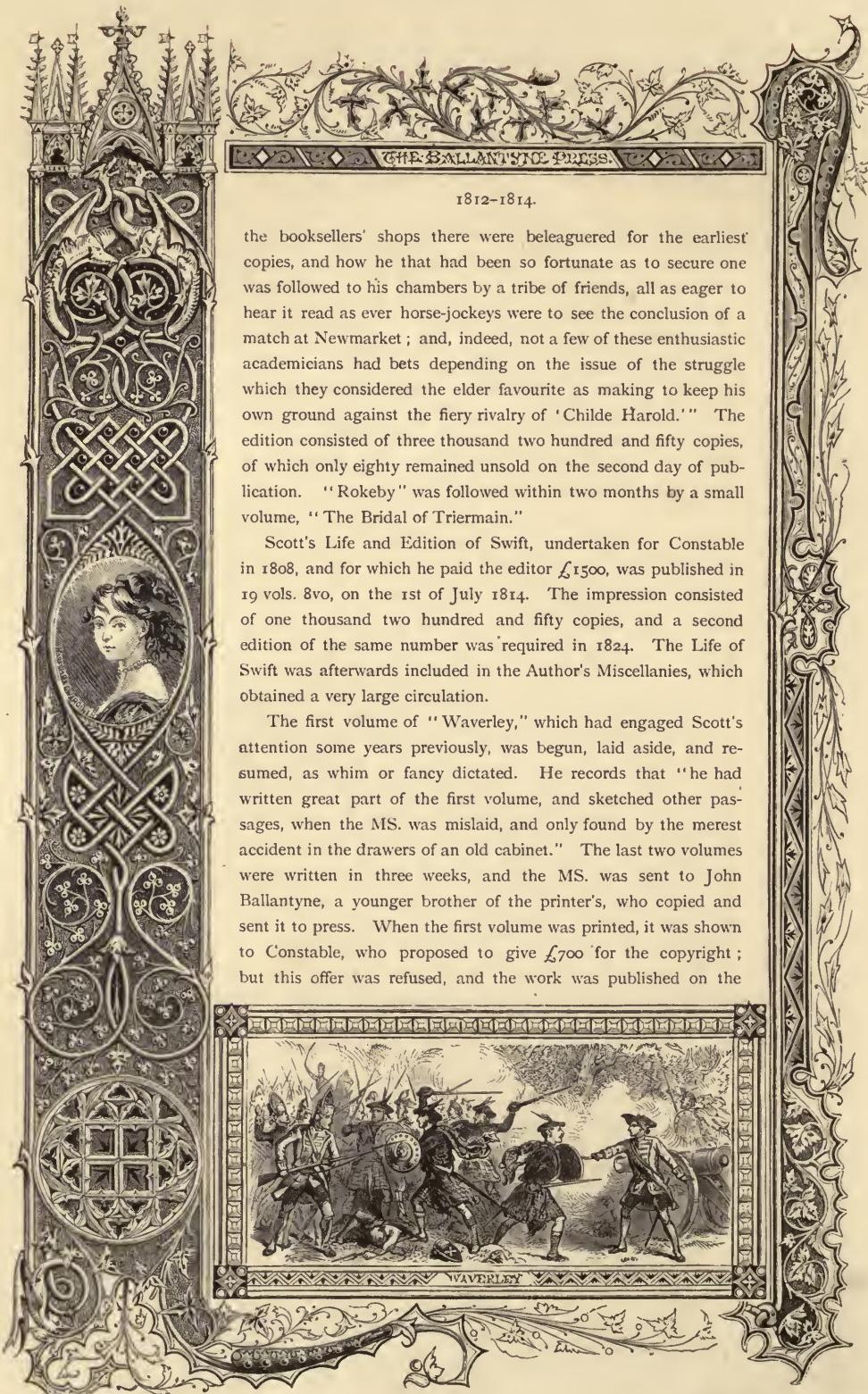
The Poetical Works of Miss Seward, in 3 vols., with a Prefatory Memoir of her Life by Scott, was published in the autumn of 1810; and about this time the two first volumes of the "Edinburgh Annual Register" were issued. A committee having been formed in London to collect subscriptions for the unfortunate Portuguese who had suffered so severely in the course of Massena's disastrous campaign in 1810, Scott begged that he might be allowed to contribute to the funds the profit of a poem, which he proposed to write, connected with the localities of the patriotic struggle. His offer was accepted; the "Vision of Don Roderick" was begun, and published in a quarto volume in July 1811, the proceeds (100 guineas) being immediately remitted to the board in London. The "Vision of Don Roderick" had features of novelty, both as to the subject and the manner of the composition, which excited much attention, and gave rise to some sharp controversy.

The romance of "Rokeby" was published in a quarto volume, price one guinea, in December 1812. "I well remember," writes Lockhart, "being in those days a young student at Oxford, how



BARNARD CASTLE





THE BALLANTYNE PRESS.

1812-1814.

the booksellers' shops there were beleaguered for the earliest copies, and how he that had been so fortunate as to secure one was followed to his chambers by a tribe of friends, all as eager to hear it read as ever horse-jockeys were to see the conclusion of a match at Newmarket ; and, indeed, not a few of these enthusiastic academicians had bets depending on the issue of the struggle which they considered the elder favourite as making to keep his own ground against the fiery rivalry of 'Childe Harold.' " The edition consisted of three thousand two hundred and fifty copies, of which only eighty remained unsold on the second day of publication. "Rokeby" was followed within two months by a small volume, "The Bridal of Triermain."

Scott's Life and Edition of Swift, undertaken for Constable in 1808, and for which he paid the editor £1500, was published in 19 vols. 8vo, on the 1st of July 1814. The impression consisted of one thousand two hundred and fifty copies, and a second edition of the same number was required in 1824. The Life of Swift was afterwards included in the Author's Miscellanies, which obtained a very large circulation.

The first volume of "Waverley," which had engaged Scott's attention some years previously, was begun, laid aside, and resumed, as whim or fancy dictated. He records that "he had written great part of the first volume, and sketched other passages, when the MS. was mislaid, and only found by the merest accident in the drawers of an old cabinet." The last two volumes were written in three weeks, and the MS. was sent to John Ballantyne, a younger brother of the printer's, who copied and sent it to press. When the first volume was printed, it was shown to Constable, who proposed to give £700 for the copyright ; but this offer was refused, and the work was published on the



WAVERLEY

THE BALLANTYNE PRESS.

1814-1815.

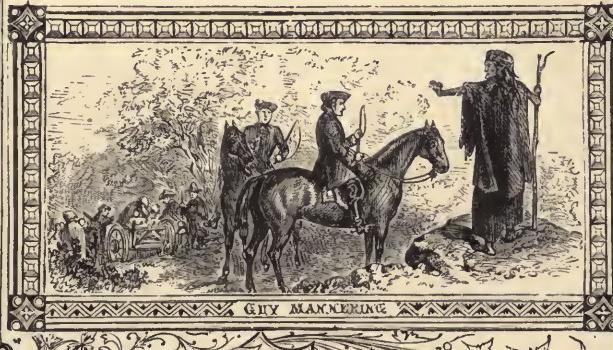
agreement that he should divide the profits with the Great Unknown.

"Waverley," in 3 vols., was published on the 7th July 1814, and the first edition of one thousand copies was immediately sold. The mystery in which the Author had chosen to shroud himself, together with the high literary character of the work, having meanwhile given rise to an intensity of interest and an amount of speculation hitherto unparalleled in the history of literature, Scott was pressed by several of his friends who were in the secret to own the authorship, and take to himself the laurels which were being freely handed about. He steadfastly refused, and wrote the following humorous reply to one of John Ballantyne's expostulations :—

"No, John, I will not own the book—  
I won't, you Picaroon!  
When next I try St Grubby's brook,  
The A. of Wa—— shall bait the hook,  
And flat-fish bite'as soon  
As if before them they had got  
The worn-out riggler—Walter Scott."

About forty thousand copies of "Waverley" were sold previous to the publication of the first uniform edition of the novels, with notes by the Author.

The "Lord of the Isles," which Scott alludes to as closing his poetic labours upon an extended scale, was published on the 18th January 1815. The poem was received with an interest much heightened by the growing success of the mysterious "Waverley;" while the speculative public were bewildered by the simultaneous announcement of another prose work of fiction by the A. of W——, just about to be published. "Guy Mannering"—the literary result of a six weeks' labour at Christmas—appeared on the 24th



\* The Ballantyne Press \*

1815-1816.

February 1815, and was received with eager curiosity; and pronounced, by universal consent, to be worthy of the Author. The first edition, consisting of two thousand copies, was disposed of in two days, and within three months, second and third editions, amounting to five thousand copies, were issued.

The poem of the "Field of Waterloo" was published in October 1815, the profits of the first edition being the Author's contribution to the fund raised for the widows and orphans of the soldiers slain in the battle. The variety and extent of Scott's labours at this period is almost incredible; his genius gushed out like a stream of living water. In December 1815, he wrote to Mr Morrit that his "literary occupation was getting through the press the 'Letters of Paul,'" which appeared in January 1816 as an 8vo volume, the first edition of which consisted of six thousand copies, followed, in the course of a few years, by second and third editions of three thousand. The work, avowedly by Scott, was hailed as a specimen of his prose writing, suggesting a comparison with that of the Great Unknown.

"The Antiquary," begun towards the close of 1815, was published in May 1816. Six days sufficed to exhaust the edition, which consisted of as many thousand copies. The work attained a popularity not inferior to that of its predecessor. "The Edinburgh Annual Register," published in October 1816, contains an historical sketch of the year 1814 by Scott, sufficient of itself to form the contents of a large volume. On the 1st of December, the first series of the "Tales of My Landlord" appeared, but minus the now talismanic words, "By the Author of 'Waverley.'" This work, published by John Murray, was received among the higher literary circles with undiminished favour; and all doubt as to whether these Tales proceeded from the pen of the Author of



Rob Key

\* The Ballantyne Press \*

1817-1818.

"Waverley" was set at rest in a week. Within the space of six weeks two editions of two thousand each were sold, and a third of an equal number put to press.

"Harold the Dauntless, by the Author of 'Triermain,'" was published in January 1817. The volume had considerable success at the time, but the work does not rank amongst the Author's happiest productions. The "History of the Year 1815," by Scott, appeared in the "Register," published in August 1817; and he had also found time to draw up the introduction for a richly-illustrated quarto, "The Border Antiquities," which was issued a month later.

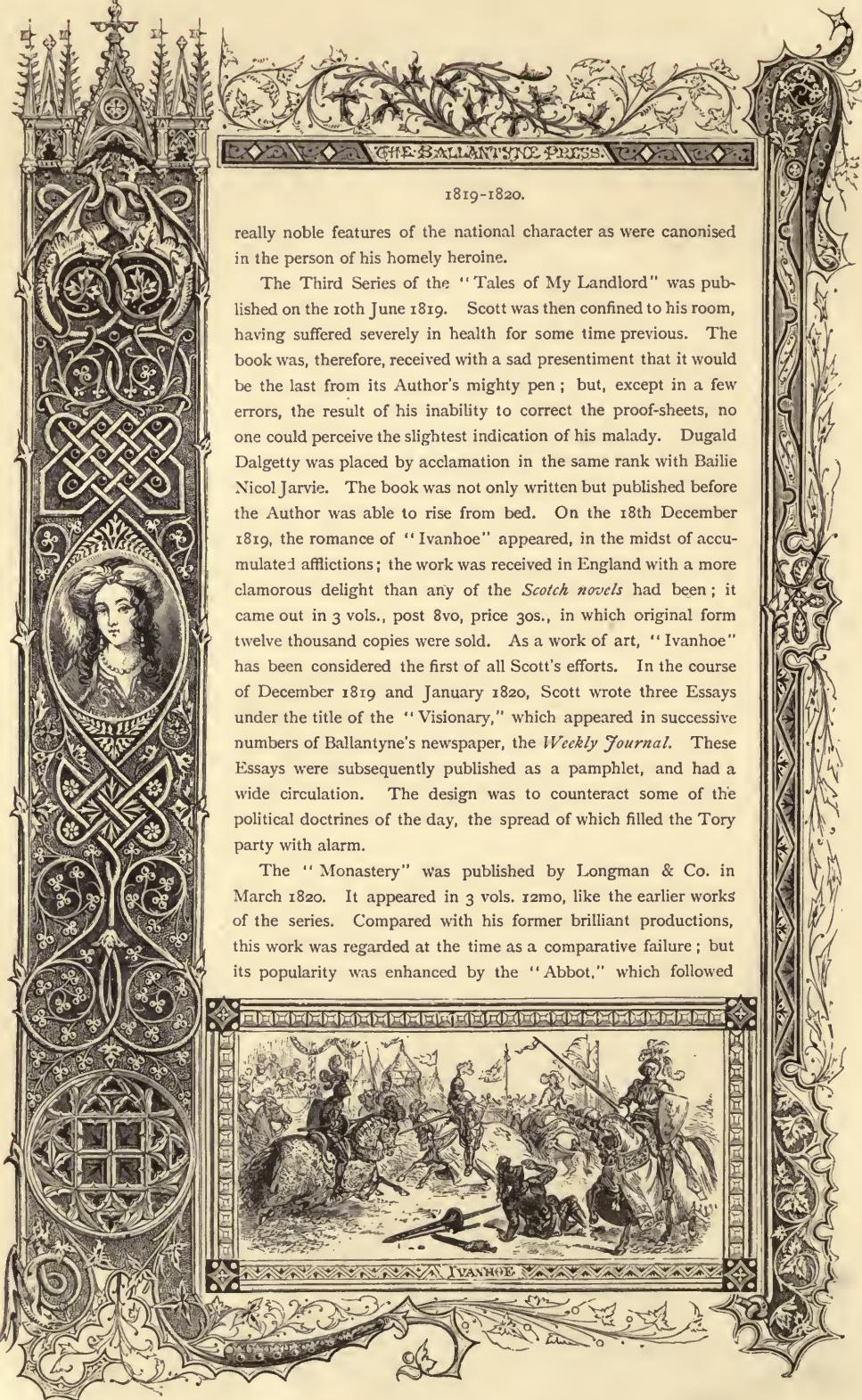
"Rob Roy," which had been projected in May, and arranged for by Constable, was published in December 1817. A note to Ballantyne, with the last proof-sheet, displays Scott's playful humour :—

"With great joy  
I send you Roy;  
'Twas a tough job,  
But we're done with Rob."

The allusion was doubtless to the labour, in connexion with his then shattered state of health. "Rob Roy" started with a first edition of ten thousand, and within a fortnight a second of three thousand more was required. Scott had scarcely completed "Rob Roy," when he projected and arranged for the publication of a Second Series of the "Tales of My Landlord," in 4 vols., in which was comprised the "Heart of Midlothian," to be ready by the 4th June 1818, at which date it duly appeared. The tragic incidents, the intense interest thrown into the circumstances of the tale, the choice of the localities, brought it home to the heart of every inhabitant of Edinburgh, and evoked a fresh burst of enthusiasm. Nowhere else had the author seized such

HEART OF MIDLOTHIAN





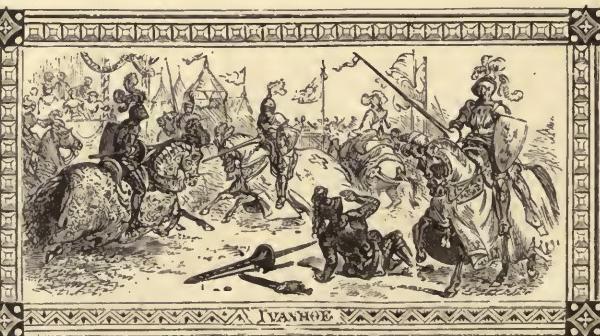
THE BALLANTYNE PRESS.

1819-1820.

really noble features of the national character as were canonised in the person of his homely heroine.

The Third Series of the "Tales of My Landlord" was published on the 10th June 1819. Scott was then confined to his room, having suffered severely in health for some time previous. The book was, therefore, received with a sad presentiment that it would be the last from its Author's mighty pen; but, except in a few errors, the result of his inability to correct the proof-sheets, no one could perceive the slightest indication of his malady. Dugald Dalgetty was placed by acclamation in the same rank with Bailie Nicol Jarvie. The book was not only written but published before the Author was able to rise from bed. On the 18th December 1819, the romance of "Ivanhoe" appeared, in the midst of accumulated afflictions; the work was received in England with a more clamorous delight than any of the *Scotch novels* had been; it came out in 3 vols., post 8vo, price 30s., in which original form twelve thousand copies were sold. As a work of art, "Ivanhoe" has been considered the first of all Scott's efforts. In the course of December 1819 and January 1820, Scott wrote three Essays under the title of the "Visionary," which appeared in successive numbers of Ballantyne's newspaper, the *Weekly Journal*. These Essays were subsequently published as a pamphlet, and had a wide circulation. The design was to counteract some of the political doctrines of the day, the spread of which filled the Tory party with alarm.

The "Monastery" was published by Longman & Co. in March 1820. It appeared in 3 vols. 12mo, like the earlier works of the series. Compared with his former brilliant productions, this work was regarded at the time as a comparative failure; but its popularity was enhanced by the "Abbot," which followed



THE BALLANTYNE PRESS.

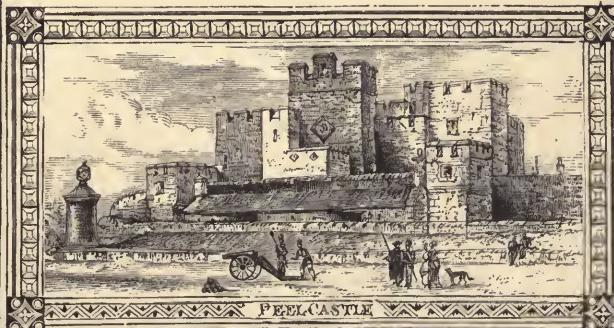
1821-1822.

in September, published by the same firm, in connexion with Constable.

"Kenilworth" appeared in January 1821, 3 vols. post 8vo, similar to "Ivanhoe," which form was adhered to in all the subsequent volumes of the series. "Kenilworth" was one of the most successful of all at the time of publication, and will probably continue to hold a place in the highest rank of prose fiction. The tragedy of Amy Robsart is one of the deepest and most affecting bequeathed to posterity by the Author of "Waverley."

Various literary matters continued to occupy Scott's attention, as at this period he edited a reprint of a curious old book, entitled, "Franck's Northern Memoir," and "The Contemplative Angler," and prepared for the press a volume, published soon after, under the title of "Chronological Notes on Scottish Affairs, 1680 to 1701." His "Life of Smollett," prefixed to one of the volumes of Ballantyne's "Novelist," appeared in August.

The splendid romance of "The Pirate" was published in the beginning of December 1821; and the wild freshness of its atmosphere, the beautiful contrast of Minna and Brenda, and the exquisitely-drawn character of Captain Cleveland, met with the reception they deserved. The "Fortunes of Nigel" was published on the 30th May 1822, followed in June by the dramatic sketch of "Halidon Hill." For the copyright of the latter, Constable paid Scott the sum of £1000. "Nigel" took its place amongst the first of Scott's romances, and on publication was so eagerly sought after, that people were reading it even in the streets of London. At this time the profits of the Author's works were estimated at from £10,000 to £15,000 per annum, and Ballantyne's presses were taxed to their utmost. In addition to the ordinary work of the establishment, Ballantyne had at this time, on order



PEEL CASTLE



\* The Ballantyne Press \*

1823-1824.

for Constable, a reprint of Scott's Poetical Works, miniature edition, 10 vols., five thousand copies; Novels and Tales, 12 vols., miniature edition, five thousand copies; Historical Romances, 6 vols., five thousand copies; Poetry from "Waverley," etc., 1 vol., five thousand copies—equal to one hundred and forty-five thousand volumes; to which forty thousand to fifty thousand may be added as the result of Scott's daily labour within the space of twelve months.

"Peveril of the Peak" appeared in January 1823. The work was at first rather coldly received, but finally pronounced not unworthy of the Great Wizard's pen. "Quentin Durward" followed in June, and eventually attained great popularity. For the first time, Scott had, in this novel, ventured on foreign ground, and the French public were seized with a frenzy of delight, to find that Louis XI. and Charles the Bold had started into life again under the wand of the Northern Magician. The excitement in Paris equalled that at Edinburgh under the influence of the first appearance of "Waverley," or of London, at a later period, under the spell of "Ivanhoe."

Constable, during this year, completed the purchase from Scott of the copyright of the Waverley Novels, for which he had paid to this time the sum of £22,000, in addition to Scott's half-share of profits of the early editions. The novel of "St Ronan's Well" was published in December 1823. Its reception in England was less enthusiastic than some of its predecessors; but Scotch readers, dissenting from this judgment, claimed for Meg Dods a place beside Monkbarns, Bailie Nicol Jarvie, and Captain Dalgetty. The inhabitants of Innerleithen immediately identified the most striking of its localities with their own village and picturesque neighbourhood, and foresaw in this celebration a future of popularity for their long-neglected Well.



TALISMAN

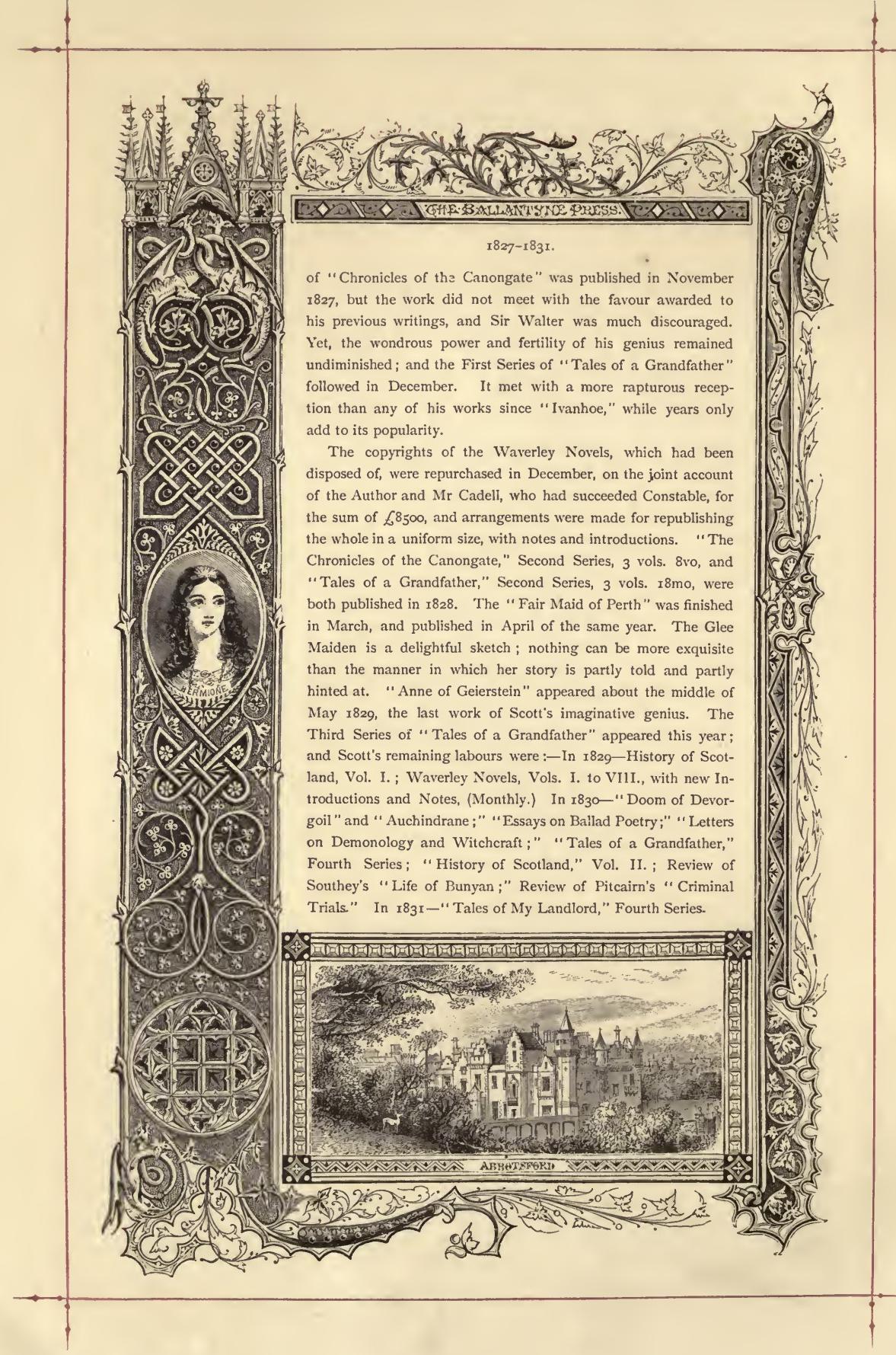
\* The Ballantyne Press \*

1825-1827.

Immediately on the conclusion of "St Ronan's Well," Sir Walter began the novel of "Redgauntlet," published in June 1824. This novel contains more of the Author's personal experiences than any of his previous fictions, or than all the rest of them put together. It was the only one produced during this year; but the Author was abundantly occupied in preparing the second edition of Swift's Works, the additions to which were numerous. He corrected his notes and the Life of the Dean throughout with considerable care, and also wrote several reviews, and other petty miscellanies. Towards the end of the year the "Tales of the Crusaders" were begun, and were issued in June 1825. The brightness of the "Talisman" dazzled the eyes of the public; and the new burst of applause which attended the brilliant procession of Saladin and Cœur-de-Lion considerably modified Scott's literary plans. The "Letters of Malachi Malagrowther" were published on the 1st March 1826; and on the 2d, Scott writes—"The First Epistle of 'Malachi' already out of print." "Woodstock," written during a period of great commercial distress, was finished in April, and published in June 1826. This most successful novel realised for its Author the large sum of £8228.

The "Life of Bonaparte," which had been in progress during two years of deep affliction, was published in June 1827. Its contents are equal to thirteen or fourteen volumes of the Waverley Novels in their original form. The first and second editions produced the enormous sum of £18,000. Scott also at this time superintended the first collection of his Prose Miscellanies, published in 6 vols. 8vo, several articles being remodelled and extended, to adapt them for a more permanent existence than had been originally thought of. The First Series



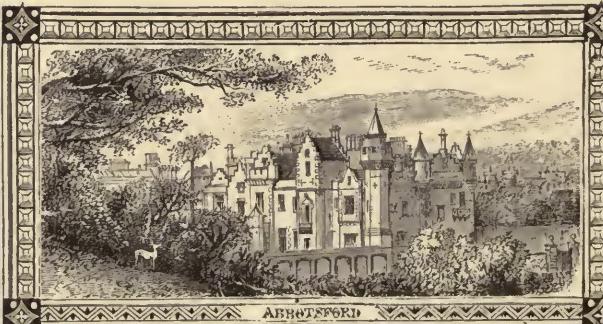


THE BALLANTYNE PRESS.

1827-1831.

of "Chronicles of the Canongate" was published in November 1827, but the work did not meet with the favour awarded to his previous writings, and Sir Walter was much discouraged. Yet, the wondrous power and fertility of his genius remained undiminished; and the First Series of "Tales of a Grandfather" followed in December. It met with a more rapturous reception than any of his works since "Ivanhoe," while years only add to its popularity.

The copyrights of the Waverley Novels, which had been disposed of, were repurchased in December, on the joint account of the Author and Mr Cadell, who had succeeded Constable, for the sum of £8500, and arrangements were made for republishing the whole in a uniform size, with notes and introductions. "The Chronicles of the Canongate," Second Series, 3 vols. 8vo, and "Tales of a Grandfather," Second Series, 3 vols. 18mo, were both published in 1828. The "Fair Maid of Perth" was finished in March, and published in April of the same year. The Glee Maiden is a delightful sketch; nothing can be more exquisite than the manner in which her story is partly told and partly hinted at. "Anne of Geierstein" appeared about the middle of May 1829, the last work of Scott's imaginative genius. The Third Series of "Tales of a Grandfather" appeared this year; and Scott's remaining labours were:—In 1829—History of Scotland, Vol. I.; Waverley Novels, Vols. I. to VIII., with new Introductions and Notes, (Monthly.) In 1830—"Doom of Devorgoil" and "Auchindrane;" "Essays on Ballad Poetry;" "Letters on Demonology and Witchcraft;" "Tales of a Grandfather," Fourth Series; "History of Scotland," Vol. II.; Review of Southey's "Life of Bunyan;" Review of Pitcairn's "Criminal Trials." In 1831—"Tales of My Landlord," Fourth Series.



1832.

SIR WALTER SCOTT died on the 21st September 1832, and was interred at Dryburgh Abbey. He died at his beloved Abbotsford, the splendid home he had created by his own genius. Unhappily severed from it for a while, he won it back by his own mighty pen; and the manner in which this was done redounds as much to his honour as his writings do to his genius. He proved that he had not far to seek for inspiration, but that he himself was the fountain whence he drew those high principles with which he endowed his heroes and heroines. His life was as noble as it was useful, and he did more than all her crowns and sceptres to spread the fame of Scotland throughout the world.

His last words, addressed to those who loved him so dearly, possess a lasting interest:—

“I am drawing near the close of my career. I have been perhaps the most voluminous author of the day, and it is a comfort for me to think that I have tried to unsettle no man’s faith, to corrupt no man’s principles, and that I have written nothing which on my deathbed I should wish blotted.”

“**C**ALL it not vain ; they do not err  
Who say that when the Poet dies  
Mute Nature mourns her worshipper,  
And celebrates his obsequies ;  
Who say tall cliff and cavern lone  
For the departed Bard make moan ;  
That mountains weep in crystal rill,  
That flowers in tears of balm distil—  
Through his loved groves that breezes sigh,  
And oaks in deeper groan reply ;  
And rivers teach their rushing wave  
To murmur dirges round his grave.”

— *Lay of the Last Minstrel.*

*Canto V. 1-12.*



DYBURY ABBEY



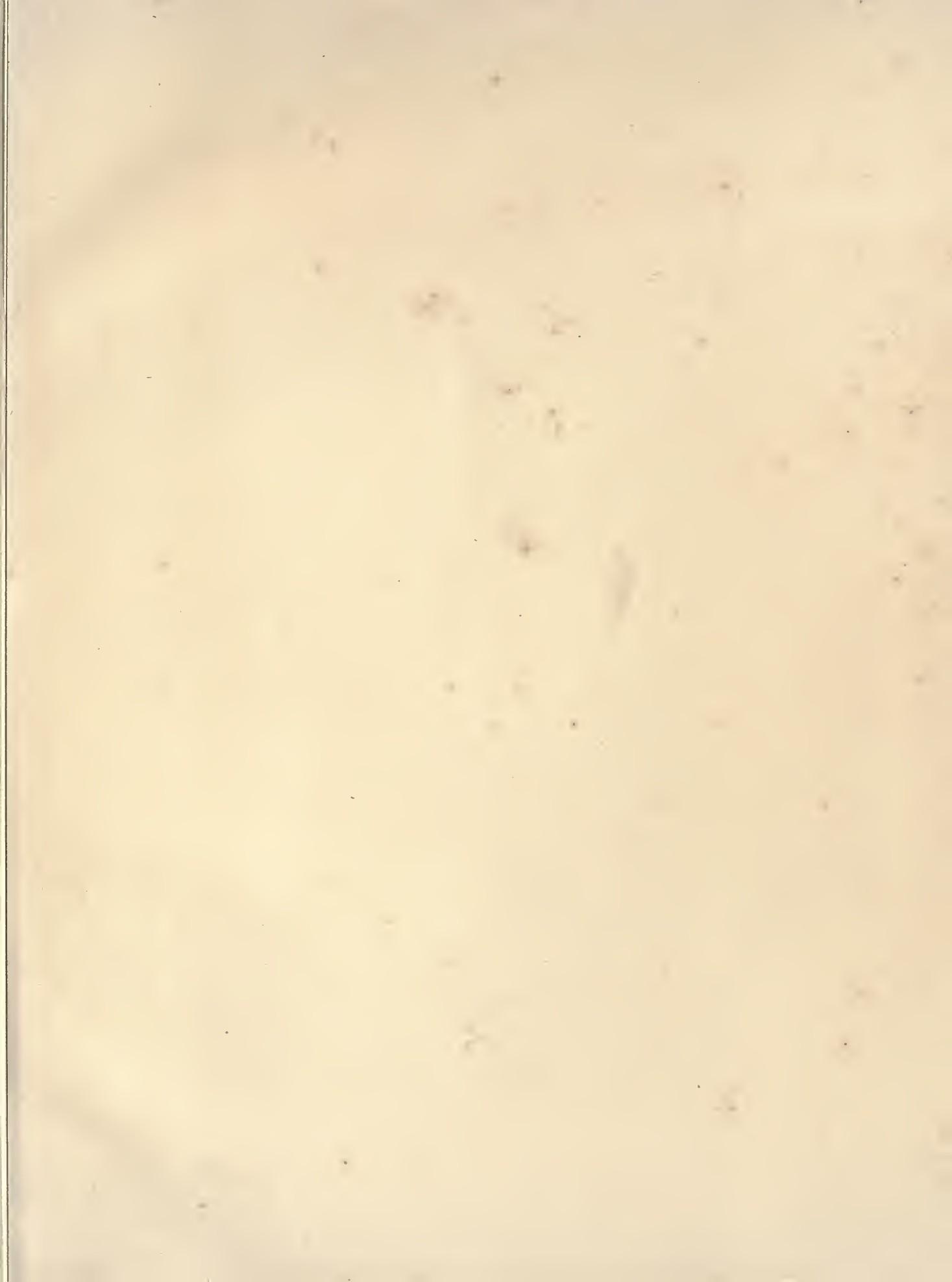


SCOTT MONUMENT, EDINBURGH.

*Inscription placed on the Plate under the Foundation Stone,  
written by the late Lord Jeffrey.*

This graven plate, deposited in the base of a votive building on the fifteenth day of August in the year of Christ 1840, and never likely to see the light again till all the surrounding structures are crumpled to dust by the decay of time, or by human or elemental violence, may then testify to a distant posterity that his countrymen began on that day to raise an effigy and architectural monument TO THE MEMORY OF SIR WALTER SCOTT, BART.; whose admirable writings were then allowed to have given more delight, and suggested better feeling to a larger class of readers in every rank of society than those of any other author, with the exception of Shakespeare alone, and which were therefore thought likely to be remembered long after this act of gratitude on the part of the first generation of his admirers should be forgotten.

*He was born at Edinburgh, 15th August, 1771;  
And Died at Abbotsford, 21st September, 1832.*





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